



BORN OF DREAMS

Fast Flights

INSPIRED BY FREEDOM



The United States Air Force Concert Band
Washington, D.C.

Colonel Dennis M. Layendecker
Commander and Music Director

First Flights

It was only twelve seconds, but it changed the course of history: 10:37 a.m., December 17, 1903, at Kill Devil Hill, North Carolina, Orville Wright completed the first powered flight, a journey of 120 feet. Three more flights would follow on that cold, windy day—the **First Flights** into an exciting future of aviation achievement.

From that moment forward, composers recognized a need for music to accompany the new era, and with aviation as the muse, a new musical genre was born.

With this recording, The United States Air Force Band celebrates the Centennial of Flight, and the vision, innovation and sacrifice of a century of aviation heroes. The compositions feature works from three categories: concert band commissions, marches and film scores. While each selection is unique, collectively they share a common thread of aircraft, the inventors who created them and the pilots who flew them.

First Flights, by American composer Roger Cichy (b.1956), is a musical portrait of the events that took place when Orville and Wilbur Wright finally “slipped the surly bonds of earth” and took to the sky in powered flight. The three-movement work was commissioned in 1999 by the University of Georgia Bands to celebrate the 100th anniversary of powered flight. Composed in three movements, the music chronicles the events as they unfolded on that historic day a century ago. The first movement is titled *Morning’s Cold – A Day For History*. In the words of the composer, it



“...represents the conditions of things as daylight broke on December 17, 1903. From the morning’s icy cold conditions to the Wright brothers’ state of mind after an unsuccessful attempt a few days earlier, this movement builds in optimism and hope as the two brothers put their years of experimentation on the line.”

The second movement, titled *The Kittyhawk “Flyer”*, portrays the image of the Wright Flyer—the majesty of the aircraft and the accomplishments of its creators. With the sounds of spinning propellers, churning engines, and the exciting take-off, the third movement tells the story of the first flight. “*Success four flights...*” is the movement’s title, taken from a telegram the Wright brothers sent to their father informing him of their historic first, four flights.

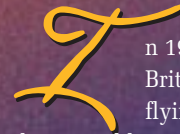
Originally established as the National Air Museum in 1946, The Smithsonian Institution’s National Air and Space Museum officially opened in its current location on the National Mall in Washington, D.C., July 1, 1976. The museum holds the largest collection of historic air and spacecraft in the world, including the original 1903 Wright Flyer. The United States Air Force Band commissioned American composer Claude T. Smith (1932-1987) to compose a work dedicated to the museum. Pachelbel’s *Canon in D* and strains of *The Air Force Song* are woven into the score. Under the baton of Conductor Emeritus Colonel (Ret.) Arnald D. Gabriel, the Concert Band premiered *Flight* on November 1, 1984, for the opening of the Milestones of Flight gallery. The composition was subsequently adopted as the official march of the National Air and Space Museum.

Barnstorming was one of the first manifestations of civil aviation in the history of flight, and the Curtiss JN-4 Jenny biplane was a favorite vehicle of the stunt pilots who landed in farmers’ fields to perform thrilling air shows and sell joy rides. When a barnstormer came to town, business as usual came to a halt and all the townspeople gathered to enjoy the show. The Jenny and the romance of the barnstormer’s life were captured in the 1975 film, *The Great Waldo Pepper*, starring Robert Redford. *The Great Waldo Pepper March* is from the film’s score by Henry Mancini (1924-1994). While studying at The Julliard School in New York City, Mancini was drafted to serve in World War II as a tail-gunner. A fortuitous encounter with Army Air Forces Orchestra leader Major Glenn Miller resulted in his transfer to an Air Force Band, where he honed the skills that eventually earned him the reputation of being one of America’s finest film composers.





America's March King, John Philip Sousa (1854-1932) is probably best known as the leader of The United States Marine Band, and founder of the internationally renowned Sousa Band; fewer people are aware that he had a second military career, serving in the U.S. Navy during World War I. He was pressed into service at the age of 62 by one Captain William A. Moffet, who needed someone to organize Navy Band units at the Great Lakes Naval Training Center near Chicago, Illinois. When approached by Moffet, Sousa responded by challenging the Navy to meet his salary demands. Moffet realized Sousa's value, and offered him \$2,500 a year. The financially independent Sousa replied, "I refuse to take such a sum! Tell Secretary [of the Navy Josephus] Daniels that if he wishes for my help in this war, he will have to part with no less than \$1 a month for the duration of the conflict." Composed in 1931, one year before his death, *The Aviators* march was one of Sousa's last compositions. It is dedicated to Moffet, who eventually rose to the rank of rear admiral as chief of the Navy's Bureau of Aeronautics.



In 1940, before America engaged in World War II, the battle of Britain dominated the news. Stories of Royal Air Force pilots flying their Hawker Hurricanes and Supermarine Spitfires in daring and heroic missions inspired many American men to cross the pond and join the fight. In all, 244 American pilots flew for the Royal Air Force Fighter Command in three units known as Eagle Squadrons. From September 1940 until they were incorporated into the U. S. Army Air Force in 1942, the Eagle Squadrons destroyed 73 German planes. Britain's March King, Kenneth J. Alford (1881-1945) published his *Eagle Squadron* march in 1942 while serving as the Director of Music for the Royal Marines at Plymouth. The march pays homage to all who served in the Eagle Squadrons and contains musical quotes from *The Star-Spangled Banner*, *The Royal Air Force* and *Rule Britannia*.

One of the most famous aircraft of World War II, the Spitfire is the subject of British composer Sir William Walton's (1902-1983) ***Spitfire Prelude and Fugue*** from the musical score of the 1942 film, *The First of the Few*. The film tells the story of British aeronautical designer Reginald Joseph "RJ" Mitchell and the development of the aircraft that helped win the war. The music portrays the trials and tribulations of the aircraft's development, and reflects the dignified and patriotic spirit of the men who designed and flew them. Sadly, Mitchell lost his battle with cancer just one year after the Spitfire's first flight.

During World War II, Army Air Forces General Henry H. "Hap" Arnold founded the 1st Air Commando Group, an organization that was visionary in its application of air power. The unit flew a mixed bag of light transport planes, bombers, helicopters, gliders and even provided their own air cover with P-51 Mustangs. The experimental unit found great success in the China-Burma-India Theater and laid the foundation for today's special operations. Their motto was "Any Time, Any Place," which is still proudly used by the 16th Special Operations Wing at Hurlburt Air Force Base, Florida.

American composer Samuel Barber (1910-1981) enlisted in the Army in 1943. He served as a composer for the Army Air Corps, and during his enlistment produced a symphony (originally titled the *Flight Symphony*) and the ***Commando March*** (1943), his only work for band. The composer described his "little march" as portraying a "new kind of soldier, one who did not march in straight lines" but "struck in stealth with speed, disappearing as quickly as he came," just as the 1st Air Commandos would do. The Army Air Force Technical Training Command Band in Atlantic City, New Jersey, premiered the work in 1943, with Barber on the podium.



The DeHavilland DH-98 Mosquito aircraft was used extensively by the Royal Air Force during World War II, and like the Spitfire and its pilots, inspired the making of a motion picture, *633 Squadron*. The film is about a Norwegian resistance fighter who informs a British intelligence agent of a pending German attack on England. A British Mosquito squadron, led by an American commander, is given 17 days to prepare for a raid on a German fuel plant hidden in Norway. The march **633 Squadron**, written in 1945, brought British Composer Ron Goodwin (1925-2003) international renown. Other well-known aeronautical themes from Goodwin include *Where Eagles Dare* and *Those Magnificent Men in Their Flying Machines*.



In addition to powered aircraft deployed in World War II, the military also employed hundreds of gliders. The most widely used U.S. troop/cargo glider was the Waco CG-4A Hadrian. This unarmed, fabric-covered wood and metal-framed aircraft became airborne by means of a one-inch rope, 300 feet long, towed by a powered aircraft. The glider was manned by a pilot and copilot, and could carry 13 troops and their equipment, or a vehicle such as a jeep deep into enemy territory.

Chief Master Sergeant (Ret.) Floyd Werle (b.1929), former chief arranger for The United States Air Force Band, had this to say about his ***Glider Pilots' Reunion March***:

“I wrote this at the behest of a group of fascinating and stalwart men, the World War II Glider Pilots' Association, who were the pilots of the huge troop-carrying gliders towed behind cargo planes and then released over target in many campaigns, who boasted of, among other things, ‘the highest court-martial and casualty rate in the Army.’”

The march was composed for a reunion that took place in Washington, D.C., and includes tunes reminiscent of the pilots' best-loved barracks ballads.



A

mong the many aviation firsts in 1931 were achievements by two pioneers made famous by their service in World War I. U.S. Army flight instructor Clyde “Upside-Down” Pangborn made the first transpacific crossing from Japan to the United States in 41 hours and 13 minutes; and famed Air Force aviator [then Army Major] Jimmy Doolittle, flying a Laird Super Solution, won the first Bendix Trophy Race, a competition established to inspire manufacturers to build faster, more reliable and durable aircraft. American composers responded to the aviation revolution with music that reflected the times. As the title suggests, Edwin Franco Goldman’s 1931 march ***Onward-Upward*** is a fast and furious concert march with musical ascents, descents, spins and dives that conjure up vivid images of daring aviators in the sky. With a cache of more than 100 marches, Goldman’s vast repertoire is second only to America’s March King, John Philip Sousa.



I

n 1941, Pilot Officer John Gillespie Magee, Jr., was an American serving in the Canadian Air Force when he authored the poem *High Flight*. He sent the verse to his parents just months before his Spitfire collided with another aircraft over England, causing his death. He was 19 years old. *High Flight* has become an aviation literature hallmark, and the words have inspired many musical compositions. Among them is a three-movement work by W. Frances McBeth titled, ***Through Countless Halls of Air*** (Op. 84, 1993). The title is taken from the eighth line of the poem: *I’ve chased the shouting wind along, and flung my eager craft through footless halls of air*. The three movements take the listener on a musical journey through three stages in the evolution of flight. Movement one, *First Flight: Daedalus and Icarus*, recalls the ancient myth of the father, who unsuccessfully tries to save his son. The Wright brothers and the famous location of the first powered airplane flight inspire the second movement, *Kitty Hawk: Orville and Wilbur*. The final movement, *High Flight: The BeeGee and the Blackbird*,

captures the power and speed of flight, referencing the great racing planes of the 1930s and the modern Lockheed SR-71A. ***Through Countless Halls of Air*** was commissioned by and dedicated to The United States Air Force Band. The composer conducted the premiere performance on March 27, 1994, at the American Bandmasters Association convention in Honolulu, Hawaii.



*Lord, guard and guide the men who fly
Through the great spaces of the sky;
Be with them traversing the air
In darkening storms or sunshine fair. Amen.*

It is with these words that Air Force men and women who have given the ultimate sacrifice are laid to rest at Arlington National Cemetery. The *Air Force Hymn*, based on a tune titled “Quebec,” is a moving tribute that serves to honor our American heroes. In 1993, the Military Airlift Command Band, at Scott Air Force Base, Illinois, commissioned American composer Robert Jager (b.1939) to compose ***Lord, Guard and Guide***, a work for concert band based on the *Air Force Hymn*. The theme is used throughout the composition, and as the music takes flight, it captures the feeling of wonderment felt by young pilots. Following a lovely chorale, the work concludes with a musical “amen.”



Selections

- First Flights¹
Roger Cichy
1. Morning's Cold - A Day
For History
2. The Kittyhawk "Flyer"
3. "Success four flights..."
4. Flight²
Claude T. Smith
5. The Great Waldo Pepper
March³
Henry Mancini
6. The Aviators⁴
John Philip Sousa
7. Eagle Squadron⁵
Kenneth J. Alford
8. Spitfire Prelude⁵
William Walton
arr. R.B. Bashford
9. Spitfire Fugue⁵
William Walton
arr. J.L. Wallace
10. Commando March⁶
Samuel Barber
11. 633 Squadron⁷
Ron Goodwin
arr. Goff Baldwin
12. Glider Pilots' Reunion
March⁸
CMSgt (Ret.) Floyd E.
Werle*
13. Onward-Upward⁹
Edwin Franko Goldman
- Through Countless Halls
of Air¹⁰
W. Francis McBeth
14. First Flight: Daedalus
and Icarus
15. Kitty Hawk: Orville
and Wilbur
16. High Flight: The
BeeGee and the
Blackbird
17. Lord, Guard and Guide¹¹
Robert Jager

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publishers:

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First Flights

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Chief Master Sergeant William Porter – *Alcoa, TN* – Manager

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Omaha, NE

FLUTE

TSgt Stacy Newbrough*
Iowa City, IA
SMSgt Lucille Johnston Snell
Albuquerque, NM
TSgt Jennifer Moore
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OBOE

TSgt Tracey Jones*
Duncanville, TX
TSgt Kevin Darrow
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Davie, FL

ENGLISH HORN

TSgt Jill Westeyn
Davie, FL

E-FLAT CLARINET

TSgt Rochelle Oddo
Akron, OH

B-FLAT CLARINET

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Hanover, NH
TSgt Melinda Burts
Lima, OH
MSgt Shawn Buck
Brookside, PA
SMSgt Sandra Cox
Columbia, SC
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Virginia Beach, VA

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Joliet, IL

TSgt Darrin Thiriot
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Poughkeepsie, NY

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Vienna, VA

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Pinckney, MI

MSgt David Stump

Colorado Springs, CO

CONTRA-ALTO/CONTRA-BASS CLARINET

MSgt David Stump
Colorado Springs, CO

BASS CLARINET

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BASSOON

TSgt Eddie Sanders III*
Washington, DC

TSgt Sandra Johnson
Centerville, MN

ALTO SAXOPHONE

SMSgt William Marr*
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* Former Member, The United States Air Force Band

Credits

TENOR SAXOPHONE

TSgt Jake McCray
Fairfax, VA

BARITONE SAXOPHONE

MSgt Mary Beth George
Buffalo, NY

FRENCH HORN

TSgt Kathleen Fitzpatrick*
Columbus, OH

MSgt Kent Wyatt
Arlington, TX

TSgt Joel Wealer
Hannibal, MO

TSgt Michael Himes
Orlando, FL

MSgt Philip Krzywicki
Philadelphia, PA

CORNET

MSgt Andrew Wilson*
Gambier, OH

TSgt Christian Pagnard
Dayton, OH

TSgt Nathan Clark
Glen Rock, PA

MSgt Kenneth Oedemann
Southampton, PA

TSgt Valentin Lukashuk
Brest, Belarus

TRUMPET

MSgt Curt Christensen
Mt. Clemens, MI

SMSgt Clarence Mitchell
Portsmouth, VA

TROMBONE

SMSgt Jeffrey Gaylord*
Western Springs, IL

SMSgt Lindsey Smith
Williamston, MI

TSgt David Sisk
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TSgt Michael Piersol
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BASS TROMBONE

SMSgt Chris Matten
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TUBA

MSgt Christopher Quade*
Burke, VA

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Alcoa, TN

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Lynchburg, VA

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Lancaster, PA

MSgt Frank McKinsten
Baltimore, MD

TSgt Amy Joseph
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Toledo, OH

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Long Island, NY

HARP

MSgt Eric Sabatino
Long Island City, NY

TSgt Julianna Evans**
Vienna, VA

∞ Concertmaster

* Principal

** Assistant Harp on **Glider
Pilots' Reunion March**

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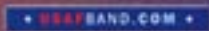
Fast Flights



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